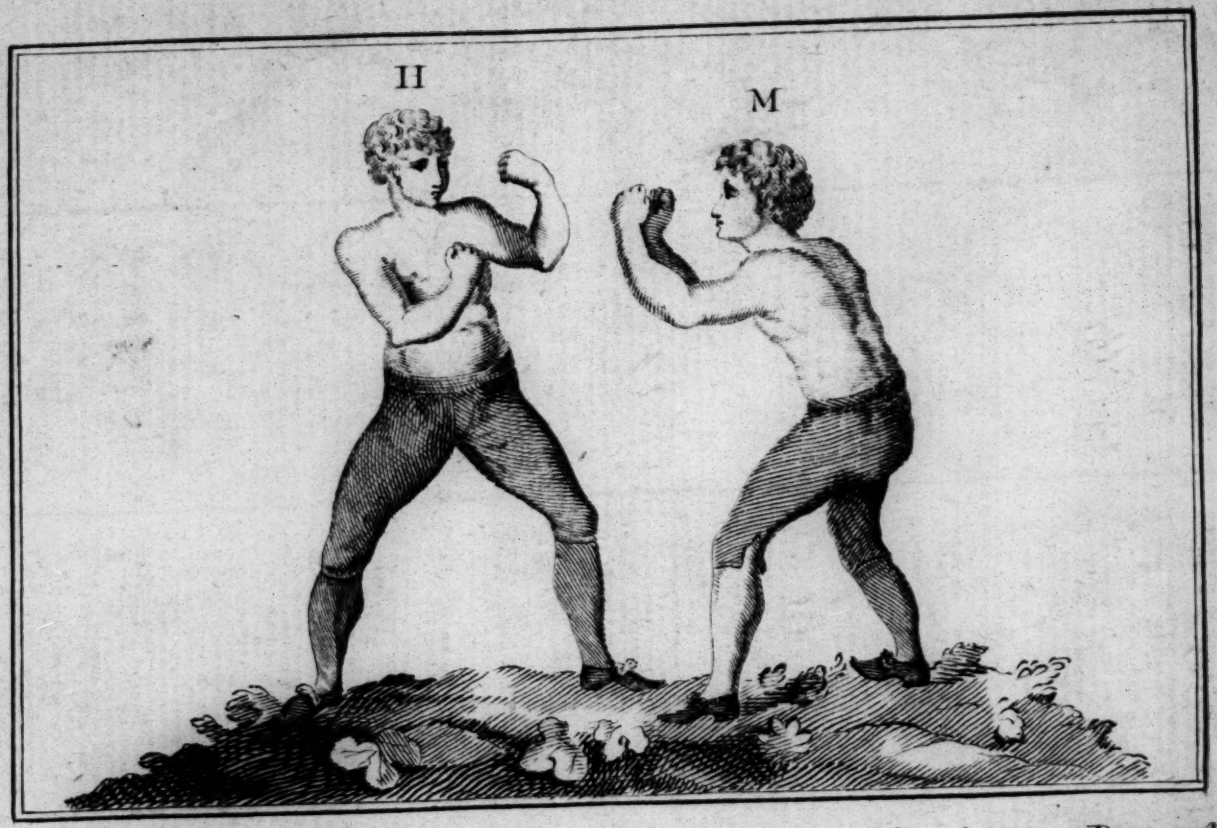

The First Position, or setting-to, of Humphreys & Mendoza, at Doncaster

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A NEW EDITION.

THE

MODERN ART

OF

BOXING,

AS PRACTISED BY

MENDOZA,	WARD,
HUMPHREYS,	WATSON,
RYAN,	JOHNSON,

AND

OTHER EMINENT PUGILISTS.

TO WHICH ARE ADDED,

THE SIX LESSONS OF MENDOZA,

AS PUBLISHED BY HIM,

FOR THE USE OF HIS SCHOLARS;

AND

A FULL ACCOUNT OF HIS LAST BATTLE WITH HUMPHREYS.

———" No doubt can surely be entertained, by those who " reflect for a moment on the subject, of the propriety of learning " the art of SELF-DEFENCE, when it is well known that " peaceable behaviour is no security against rudeness and insult."

See the PREFACE.

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PREFACE.

SINCE the days of Broughton,* who immortaliſed himſelf as a Boxer, the ſcience of Pugiliſm has not at any time been ſo much in repute as at the preſent period; and, notwithſtanding there may be many arguments urged againſt the frequent practice of pitched battles, as bordering on brutality and blackguardiſm, it muſt be nevertheleſs confeſſed, that a knowledge of the ſcience is both uſeful and neceſſary to every man of ſpirit, if for no other reaſon, to protect

 himſelf

* Broughton's ſchool flouriſhed about the year 1743, and was patroniſed by the Duke of Cumberland, and many of the firſt nobility of that time. Broughton reigned the champion, till he was beat by Slack.

himſelf when inſulted: to a man even of the moſt harmleſs diſpoſition, an acquaintance with the art cannot fail to be ſerviceable; as it enables him to walk the ſtreets with an idea of greater ſecurity; and if he does not chuſe to reſent an inſult, he has the ſatisfaction of reflecting that it is in his power.

The arguments againſt learning this ſcience* ſeem indeed to ariſe in a great meaſure (to quote the words of a writer on the ſubject) from not making a proper diſtinction between the inhumanity of premeditated boxing matches, and the propriety, and often the neceſſity, of engaging in a caſual encounter.

Whether

* England is perhaps the only country in the world where Boxing is reduced to a ſcience, or even countenanced in any great degree. This, it may be ſaid, is no argument in its favour.

Whether pitched battles ought to be encouraged, may well be made the ſubject of diſpute; but no doubt can ſurely be entertained, by thoſe who reflect for a moment on the ſubject, of the propriety of learning the art of Self Defence, when it is well known that peaceable behaviour is no ſecurity againſt rudeneſs and inſult.

Every benefit has its attendant evil. This undoubtedly holds good with reſpect to a knowledge of Boxing. Many perſons there are, whom a conſciouſneſs of excelling in the manual defence would render inſolent and abuſive. But even this will not do away the arguments in its favour; for it is an unjuſt concluſion to ſay, that any thing which is of public or private utility ſhould be ſuppreſſed, mere-

ly becauſe it has been made an improper uſe of.

To diffuſe, therefore, the knowledge of an art that is admitted to have ſome utility, is the intent of the preſent publication, which is a ſelection from different works on the ſame ſubject, the price of which does not ſuit the convenience of every one's pocket. All that is material in ſuch works is given in this treatiſe with no great variation; and the Editor truſts that thoſe who are emulous to attain a knowledge of the ſcience will find ſufficient inſtruction to accompliſh their wiſhes, without the aſſiſtance of a maſter.

THE

THE MODERN ART OF BOXING.

CHAP. I.

OF THE REQUISITES TO FORM A GOOD BOXER.

THE requiſites neceſſary to form a good boxer, are five, viz. Strength, Courage, Art, Activity, and Wind: but as the two latter can be acquired in a great degree by practice, and therefore more properly come under the head Art—all theſe qualities may be reſolveable into the three firſt and great requiſites, Strength, Courage, and Art.

It is a conteſted point with many, which is the moſt important requiſite, Strength or Art:

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Art: it muſt be confeſſed, however, that ſtrength has the ſuperiority. Art will do a great deal, but ſtrength more; for a man with great ſtrength and little art will overcome one with great art and little ſtrength. The ſtrong man will break through his adverſary's guard, he will be too powerful for his opponent to ſtop his blows effectually, one blow from him muſt tell more than ſeveral hits from the weaker man, and if they ſhould happen to cloſe, he *muſt* have the advantage. The fair and manly method of boxing is however only here ſpoken of, when both parties ſtand up to each other, without either ſhifting or dropping.

But it muſt be acknowledged, that art is of ſuch importance, that no man ought to truſt to his ſtrength, however great, without calling in ſome knowledge of the ſcience to his aſſiſtance. Art will always give a man the advantage over an adverſary, ignorant of Boxing, who is not ſtronger and heavier than himſelf, and will put him on an equality, if his weight and ſtrength be greater, ſo as the difference in theſe reſpects is not very diſproportionate: this requiſite ought not, therefore, to be neglected. A man with art, if ſtrength and activity be alſo combined, may be pronounced invincible:

—without

without it, another equally powerful may overcome him; a man of ſtrength and ſkill can have nothing to fear from engaging with one who, deſtitute of ſcience, appears, in natural ability, his equal, or even in ſome degree his ſuperior.

In mentioning Courage as a neceſſary requiſite, it has been conſidered in both its active and paſſive ſenſe; that is, as ſpirit or reſolution in engaging your adverſary, and as hardineſs or bottom in bearing his blows. This courage, aſſiſted by ſtrength and art, forms a complete boxer, and, unleſs a man is blinded, or ſtruck in a very critical part, ſo as to diſable him from fighting, will bring him victorious through any battle. The union, however, of theſe three qualities, in an eminent degree, is very ſeldom to be found in one perſon; for, thoſe who poſſeſs ſtrength and courage, are, in general, too apt to neglect paying a ſufficient attention to art.

CHAP. II.

CHAP. II.

THE RULES NECESSARY TO BE OBSERVED.

TO the requiſites in the preceding chapter may be added another, no ways inconſiderable in attaining a perfect knowledge of the ſcience of Boxing. You ſhould poſſeſs a quick, diſcerning eye, in order that you may perceive when the blows of your adverſary are coming. Be particular therefore to pay attention to the following Rule.

RULE I.

Look your man full in the face; and, at the ſame time, take his arms within the compaſs of your view, ſo that you may ſee by the motion of his eyes or hands, where he is going to ſtrike, and prepare your guard accordingly. If there be any exception to the rule of looking in your adverſary's face, it is when you mean to make a feint:* thus, if you direct your eye to his body, he will probably bring one of his arms down, or elſe lower his guard, upon which you can ſtrike at his face. It is however dangerous to draw away your eye in this manner, becauſe

* An explanation of the different technical terms uſed in Boxing is given in the courſe of this Treatiſe.

cauſe he may, at the moment, take the opportunity of aiming a blow at your face, which you, not ſeeing it, will be unable to prevent, and becauſe the feint may be made with equal ſucceſs by directing your fiſt only to his body.

RULE II.

THE ſecond rule to be obſerved is, always to parry the blows of your adverſary's left hand with your right, and thoſe of his right hand with your left. The only exception is, when you ſtop a blow of *his* left arm at your face with *your* left arm, for the purpoſe of darting your right fiſt into his kidneys, which, from his left hand being employed in ſtriking, will be expoſed. This is an excellent manœuvre, though it muſt be practiſed only when you are pretty certain that he is not about to follow up his firſt blow with one hand by a ſecond with the other; and ſuch an intention may indeed be fruſtrated, if you dexterouſly throw your right foot forward on one ſide, ſo as to evade his ſecond blow by ſtepping out of the way. A ſimilar plan may be adopted, ſhould you happen to fight with a man who ſtrikes quick and ſtrait forward at your head, ſo that you can neither parry his blows faſt enough, nor get a blow at his face or ſtomach; in which

caſe

caſe you may raiſe up, and catch his blows on, your left arm, and at the ſame inſtant ſtep aſide and plunge your right into his loins.

In this rule of parrying the blows of your adverſary's left hand with your right, and his right with your left, may be included the maxim of not bringing down both arms to defend yourſelf from a body blow. This is never done but by an aukward fellow, and always ſubjects him to a dangerous and immediate ſtroke at his face with one hand of his antagoniſt, while he is thus injudiciouſly guarding himſelf from the blow that is aimed with the other at his body.

RULE III.

A THIRD rule neceſſary to be attended to is never to croſs your hands in the firſt poſition. The guard of ſome perſons is with the arms croſſed one above the other. If you fight with a man who does this, you have only to ſeize his upper arm with one hand, and, as you pull it down, ſtrike at his face with the other. Your preventing the upper arm from ſtriking, pins down the lower likewiſe, which could not be the caſe if the arms were not croſſed, becauſe, while you held the one, the other might either guard

or

or ſtrike. Beware, therefore, of committing the ſame error, leſt you ſhould experience the conduct in your adverſary which has been already recommended, and be taught too late the conſequence of your folly.

RULE IV.

A FOURTH rule in boxing is to neglect no opportunity of giving the Return. This is moſt frequ ntly aimed at the face, but may be ſtruck at any part of the body which lies moſt expoſed to it.—The only exception to this general rule, is, when your adverſary follows up one blow by another, that is, when having ſtruck at one ſide of your face with one hand, he immediately ſtrikes with his other at the oppoſite ſide, or at the ſtomach; in which caſe you will be ſufficiently employed in ſtopping his blows. If he ſtrikes ſingly, or if he does not follow his firſt blow up quickly with a ſecond, always give the Return. When you become expert at the Chopping-Blow,* by frequent practice, you may indeed offer to give the return to his firſt hit, even ſhould he follow it up by a ſecond with his other hand, as you will be able to return with the ſame arm

* For an explanation of the Chopping-Blow, ſee the next chapter.

by which you ſtopped his firſt blow, before he can draw his hand back to ſtrike again, and at the ſame time guard yourſelf from his ſecond ſtroke with its fellow.

A thorough knowledge of the four preceding rules can be acquired only by practice; but an attention to the leſſons laid down by Mendoza, which form the eſſential part of his five ſhilling book on the ſubject of Boxing, though they are compriſed within a few pages of this treatiſe, will be a material help to the attainment of it.

CHAP. III.

CHAP. III.

OF THE SEVERAL SORTS OF BLOWS, AND THEIR PROBABLE EFFECTS.

BLOWS are but of three deſcriptions, viz. Round, ſtrait, and chopping-blows. An explanation of the two firſt is needleſs, for the blows that all perſons naturally ſtrike are either round or ſtraight forward. The firſt are given by people in general who are not ſkilled in the art; the ſecond more commonly belong to boxers, and form the ſureſt mode of fighting, becauſe it ſtands to reaſon that a ſtraight line will reach an object ſooner than one which is circular. Neither of theſe ſtyles, however, ought to be uniformly or conſtantly practiſed; for you ſhould aim at your adverſary thoſe blows to which he appears moſt expoſed, and which the circumſtances of the battle ſeem moſt likely to render ſucceſsful. The parts of the body and face which are ſubject to ſuffer by round blows, are the temple arteries, the jaw-bone, the glands of the ears, the ribs, and the loins; thoſe ſubject to ſtraight ones—the eyes, noſe, mouth, and pit of the ſtomach.

The chopping-blow, or, as it is generally called, "the Mendoza," from the addreſs

with which it is ſtruck by the celebrated pugiliſt of that name, is given by raiſing up the fiſt with the back of the hand, towards your adverſary, and bringing it down with violence upon his face, thus cutting him with your back-hand knuckles. This blow depends chiefly on the play of the arm from the fiſt to the elbow, and is given with the greateſt effect by raiſing the point of your elbow upwards, as you by this means bring your arm with greater quickneſs in a ſemi-circular direction, ſo as to hit the perſon with whom you are boxing over his guard.

A round blow is eaſily perceived in its approach, and of courſe readily ſtopped; a ſtraight one with ſome little difficulty; but that which is called the chopper is guarded againſt with leſs eaſe than either, as it is a blow out of the common line of boxing, and comes more ſuddenly than any other. The arm is to be drawn back immediately after giving this blow, ſo as to recover your guard. It generally cuts where it falls, and if hit but moderately hard on the bridge of the noſe, or between the brows, produces diſagreeable ſenſations, and cauſes the eyes to water, ſo as to prevent your adverſary from ſeeing how to guard againſt the two

or three ſucceeding blows. If ſtruck with force on the bridge of the noſe, it ſplits it in two parts, from the top to the bottom; if on either of the eyes it cauſes a temporary blindneſs; and if on both it diſables the perſon who receives it from continuing the battle.

The chopper is perhaps ſtruck with the greateſt effect in giving the return, and may be often hit with the ſame hand which parries the blow of your antagoniſt. In this caſe it cannot be well guarded againſt, becauſe if he even underſtands boxing, he will moſt probably expect the return with your other hand, and conſequently defend the oppoſite ſide of his face. Your thus ſtriking him may be done inſtantaneouſly, and will ſcarcely delay the recovery of your guard one moment. This ſtroke will be moſt ſucceſsfully given when you are ſtruck a round blow at the face, for, if it is ſtopped, the arm of the perſon who has aimed it will in a manner guide your arm to his face by being without ſide of it.

One of the great diſtictions of a boxer is to know where he can moſt ſucceſsfully plant his blows. The parts on which a blow may be ſtruck with the greateſt probability of

putting an end to a battle, are, on the eyes, between the eyebrows, on the bridge of the noſe, on the temple arteries, beneath the left ear, under the ſhort ribs, and in the pit of the ſtomach.

The effects moſt likely to be produced from blows on the different parts of the human frame are theſe:—

A blow on the eyes blinds the perſon for a time, thus diſabling him from continuing the combat with any judgement, which puts it in your power either to gain an immediate victory, by ſtriking at his ſtomach, or to beat him at pleaſure.

A blow between the eyebrows is attended with the ſame effect as the preceding one, by driving the blood out of its proper veſſels into the eyes and eyelids.

A blow on the bridge of the noſe with one of the large knuckles, if given either by ſtriking ſtrait, or ſtriking the chopper, ſlits the noſe from top to bottom.

The effect of a blow on either temple is that of ſtunning him who receives it, is conſidered

ſidered generally as very dangerous, and may be productive even of death.

A blow under the left ear forces back into the head the blood which proceeds from the head to to the heart; ſo that the veſſels and ſinews of the brain are overcharged, particularly the ſmaller ones, which being of too delicate a texture to reſiſt ſo great a charge, burſt, and produce a total loſs of ſenſation in the man who receives the ſtroke, and an effuſion of blood from the ears, mouth, and noſe.

A blow under the ſhort ribs, or as it is termed in the kidneys, deprives the perſon ſtruck of his breath, occaſions an inſtant diſcharge of urine, puts him in the greateſt torture, and renders him for ſome time a cripple.

A blow on the pit of the ſtomach, beſides winding your antagoniſt, and depriving him of power to ſtand up, generally cauſes a vomit, accompanied with much blood.

The ill effect of a blow on the ſtomach, ſays Captain Godfrey,* is to be in a great meaſure prevented, by " bending the thorax over

* Captain Godfrey wrote a Treatiſe on Boxing, as practiſed in Broughton's ſchool.

over the part, and drawing in the breath :" but it muſt be owned, if you ſhould perceive the ſtroke of your antagoniſt approaching, it would be better to truſt to the common guard for the occaſion, than to riſque any ſuch experiment.

All blows, from the waiſtband of the breeches upwards, are fair; all others are foul: and if a perſon is ſtruck even upon the waiſtband, his adverſary loſes the battle.

CHAP. IV.

OF CLOSING, AND THROWING.

IN order to prevent your adverſary's cloſing, the beſt method is to ſtrike forward, which will keep him at a diſtance. If, notwithſtanding this, he perſiſts to ruſh on, you may ſtrike a blow, and retreat. Bent too eagerly on graſping you to be properly on his guard, he will lie open to a ſecond blow, which you may hit, and then retreat again.

Another method by which cloſing may be avoided, is, when you ſee your adverſary's intention is ſuch, to ſtrike at him and drop

drop on your knee: by this you will probably evade the return. But the cuſtom of dropping ought only to be uſed on critical occaſions—ſuch as when you are almoſt certain the man you fight with means to cloſe; or when he is ſo much ſtronger than you, that his blows will injure you conſiderably ſhould you even ſtop them; or when you are not well enough acquainted with the art to be able to ſtop them with dexterity; or when you find yourſelf ſo weak with fighting that it is neceſſary to ſave your arms as much as poſſible.

The common method of throwing is by tripping up; but this is a paltry effort, and often prevented by ſtriking ſtrait forward. If you are attentive to your adverſary's motions, you will generally perceive that, before he attempts to trip you up, he will look downwards at your feet, in order to be more certain of the ſucceſs of his attempt—ſtrike him then inſtantly in the face, and you will by that means effectually fruſtrate his intention.

Cloſing and throwing, though they depend principally on ſtrength, may in a great meaſure be effected by ſkill, which muſt always give you the advantage where your adverſary

adverſary has not greatly the ſuperiority in weight and ſtrength.

A ſucceſsful manœuvre in cloſing may be thus practiſed:——When your adverſary's body and yours are almoſt in contact, before he can graſp hold of you properly, dart your left under his right arm, bring it round his back, and ſeize with your hand the inſide of his left arm, near the elbow; at the ſame throw your left leg behind him: thus you will pin down his left arm, diſable his right from ſtriking by its hanging uſeleſs over your ſhoulder, and ſupport his body on your left thigh, while you ſtrike at his face and ſtomach with your right hand, without his having the power of guarding himſelf, or making any reſiſtance.

If his left arm be too much forward for you to be able to graſp it in this manner, you may remedy the inconvenience by ſeizing its wriſt with your right hand, and thus puſhing his arm back ſo as to place it within the reach of his left hand. All this may be accompliſhed in an inſtant.

If you are a left-handed man, it may be practiſed by darting your right arm through his left, ſeizing hold with it of his right arm, throwing

throwing your right leg behind him, and beating him in front with your left hand.

When two perſons cloſe in fighting, the mutual attempt is to throw each other down. In order to do this, while you are both grappling with each other, place your left leg behind his right leg, and in the ſtruggle you may throw him backwards upon his head. Should your adverſary ſerve you in this manner, you may make your ſituation his, and throw him inſtead of being thrown, by withdrawing your leg from before his, and placing it behind.

The croſs-buttock throw is one of the moſt dangerous falls that can be given. It can only occur, when your own and your adverſary's right ſides, in cloſing, happen to be in contact; in which caſe, you are to take a low hold of the waiſtband of his breeches with your right hand, and of his right ſhoulder with your left, and by this means cant him over your right hip, head foremoſt on the ground.

CHAP. V.

CHAP. V.

DIFFERENT METHODS OF TRAINING.

PREVIOUS to fighting a pitched battle, it is cuſtomary, and accounted abſolutely neceſſary with Boxers, to put themſelves in training, that is, undergoing a particular exerciſe and regimen, for the purpoſe of acquiring additional ſtrength, and improving their wind.

Either of the following methods are recommended as proper on the occaſion.

The preparation ſhould commence three weeks, or a fortnight at leaſt, before hand.*

Live temperately, but not abſtemiouſly; take exerciſe, but not ſo much as to prove fatiguing. Air is particularly recommended, therefore you ſhould be in the country. Go to bed about ten, riſe about ſix or ſeven, and if you can, go into the cold bath; dry rub yourſelf, uſe ſome muſcular exerciſe, then walk out a mile or two; at your return

* Humphreys takes in general a month or ſix weeks to prepare himſelf; but Mendoza is ſaid to be careleſs about the matter.

turn eat a good breakfaſt, take the air again, practice ſparring, and any other moderate exerciſe, till dinner, when you muſt avoid eating much; your beverage at dinner ſhould be wine and water, and a glaſs or two of old hock afterwards: paſs your afternoon in riding or walking, and about eight o'clock you may eat for ſupper any light nouriſhing food; if opportunity ſerves, uſe exerciſe again, ſuch as throwing out the dumb bells, &c. till you wiſh to retire to reſt. Be ſure you take care to avoid exceſs, either in food, wine, or women.

The ſecond method, as laid down and approved by many ſcientific men, is this:

Commence your preparation with an evening's bath, for the feet, legs, and ſmall of the thighs; and afterwards, when quite cool, waſh your loins with ſpring or pump water, not omitting your face, hands, and arms. No ſoap is to be uſed in any of theſe bathings or waſhings. You muſt retire early to reſt, upon a ſupper of runnet milk or milk pottage, and eat ſparingly of bread, butter or ſalt. The morning's beverage ſhould be runnet whey, and hard white biſcuits without ſeeds. Let your dinner be alternately ſtewed veal, (with rice) and well

fed fowls, (with a melt or two in the latter) boiled to a jelly. No tea muſt be taken in the afternoon, but, inſtead thereof, a ruſk and chocolate early in the evening, with ſupper as before. Your drink throughout the preparation ſhould be red wine mixed with water. Uſe no malt or ſpirituous liquors, and drink ſparingly after dinner. Salts and acid juices are to be avoided all the time. Lump ſugar need not be prohibited, if it agrees with your conſtitution; and, if the habit requires it, half a pint of claret or port may be mulled at night, with a good deal of lump ſugar. No blood letting or phyſic is commended, as the cooling of the body, and at the ſame time ſtrengthening of the fluids, cannot be effected, if either of theſe methods are uſed.

Retire to bed at nine; breakfaſt at ſeven; take ruſk and wine at eleven, if not apt to inebriate or injure you, with a glaſs of jelly firſt; dine at one; take chocolate at four; ſup at ſeven, and exerciſe yourſelf by any chearful amuſement within doors, or walk out, previous to your going to bed.

Spend the morning in an early walk, of not more than a mile, firſt breaking your faſt with a ſingle gingerbread nut, ſteeped (if

(if not apt to inebriate) in Holland's. Return home ſlow, to avoid heating the body, and, in order to preſerve it ſo, lay cool at night.

On the morning of fighting, eat only one ſlice of bread, well toaſted, or a hard white biſcuit toaſted, and, if not too ſtrong for the conſtitution, half a pint of good red wine mulled, with a table ſpoonful of brandy: this to be taken an hour before the time of dreſſing. On the ſtage, have your drink made of Holland's, bitters, fine China orange juice, with ſome lump ſugar to render it palatable.

CHAP. VI.

A SHORT EXPLANATION OF THE TECHNICAL TERMS USED AMONG BOXERS.

ADVANCING. This is neceſſary when your opponent gives way. It is done by ſtepping a pace forward with the leg that is foremoſt, and then with the hindmoſt foot, ſo as never loſe your original poſition. If he continues to retreat methodically, follow him in that manner; but if he runs from you, it would be a folly to advance according to method.

Bar. To bar a blow, is to ſtop its effect, by placing your arm on the part which it is aimed at.

Bottle-Holder. An aſſiſtant to the Second; ſo termed from his carrying a bottle of water on the ſtage, for the uſe of the perſon fighting.

Bottom. See Game.

The *Chop*, or *Chopper.* A blow ſo called. See p. 17.

Cloſing. See chap. 4.

Croſs-Buttock. A fall ſo called. See p. 23.

Diſtancing, is when you get out of the reach of your adverſary's blow.

Driving,

Driving, is fighting with ſuch power and reſolution, as to oblige your adverſary conſtantly to retreat before you.

Dropping. Falling on your breech, your knee, or your back, to eſcape the coming blow of your adverſary.

Feint. To affect to ſtrike at one part, and really to hit at another.

Game, or *Bottom*. Hardineſs to endure, and reſolution to ſtand againſt, the ſeverity of an adverſary's blows.

Gouging. Skrewing your knuckles into the eye of your adverſary. A practice not very frequent, nor much commended among boxers. Mendoza once played Humphreys this trick during their battle at Odiham.

Grappling. Cloſing in upon your opponent.

Guard. The poſture beſt calculated to prevent your adverſary from ſtriking you, more commonly applied to the firſt poſition. The guard of Humphreys and Mendoza is generally the ſame as repreſented in the Frontiſpiece.

Hit. A blow or ſtroke that actually takes place.

Manoeuvre. Any piece of ſkill in fighting, by which you accompliſh your own inten-

 tions,

tions, and fruſtrate thoſe of your adverſary.

The *Mark*. The pit of the ſtomach. So called, from its being the object at which a ſtroke moſt likely to put a period to a battle can be aimed.

Practice, in Boxing, as in every other ſcience, is the great requiſite to enſure a perfect knowledge of it. It ſhould not be neglected while you have a friend to ſpar with, or a glaſs to ſtand before. A glaſs will, indeed, ſet you right with regard to the ſecureſt attitude, and you may ſtrike and practiſe the leſſons before it. The ſame uſe may be made of a candle, if you ſtand between its light and the wainſcot, on which your ſhadow may be obſerved with much advantage. A companion to ſpar with is, however, of ſtill greater ſervice than either, as he obliges you more cloſely to unite practice with theory. If you happen to be where there is neither candle nor glaſs, you may amuſe yourſelf by ſtriking ſtraight forward with each arm ſucceſſively. By repeating this you will find yourſelf able to ſtrike much oftener and quicker in any certain, limited ſpace of time, than you could at firſt. The ſame may be done with a pair of dumb bells in your hands, of a weight juſt adapted to your age and ſtrength.

Retreat-

Retreating. Receding one ſtep backwards with the hinder leg, and the ſame with the foremoſt leg, and repeating this as often as is neceſſary; by which means you ſtill retain your original ſituation, at the ſame time that you are getting from your adverſary.

Second. The perſon who backs another during fighting, and ſees that he is not dealt unfairly by.

Shifting. Running from your adverſary whenever he attempts to hit you, or to come near you, or when you have ſtruck him: this is practiſed with a view of tiring him out.

Sparring. Boxing, when practiſed merely as an art, or an exerciſe, by two perſons, without any intention of hurting each other.

Training. See chap. 5.

Wind. Breath. By too violent exertion in fighting a perſon becomes winded, or out of breath. The wind may be much improved by frequent practice, and greatly recovered when loſt in fighting, if the perſon fatigued acts but judiciouſly. He ſhould play with his hands to and fro, fight only on the defenſive, and if ſtruck, fall, and lay flat on the ground, until his ſecond picks him up: by thus eaſing himſelf, his powers of reſpiration will gradually return.

CHAP. VII.

CHAP. VII.

MENDOZA'S TREATISE, WITH HIS SIX LESSONS.

IN the preceding pages is given a ſyſtem of Boxing as generally practiſed by the moſt celebrated pugiliſts of the preſent day; we ſhall now add Mendoza's treatiſe on the ſubject, which, as the Reader will obſerve, is comprized in a very ſhort compaſs, and differs not very materially in general principles from the foregoing. The ſix leſſons that form an eſſential part of his treatiſe are however well worth the notice of the reader, as an attention to them muſt be a very material help in acquiring a knowledge of the ſcience.

THE firſt principle to be eſtabliſhed in Boxing (ſays he) is to be perfectly maſter of the equilibrium of the body, ſo as to be able to change from a right to a left-handed poſition; to advance or retreat ſtriking or parrying, and throw the body either forward or backward without difficulty or embarraſſment.

The ſecond principle to be eſtabliſhed is, the poſition of the body, which ſhould be in an inclining poſture, or diagonal line, ſo as to place the pit of the ſtomach out of your adver-

adverſary's reach. The upper part of your arm muſt ſtop or parry the round blow at the head; the fore-arm, the blows at the face and ſtomach; and the elbows, thoſe at the ribs: both knees muſt be bent, the left leg advanced, and the arms directly before your throat or chin.

It muſt be an invariable rule to ſtop or parry your adverſary's right with your left, and his left with your right; and both in ſtriking and parrying, always to keep your ſtomach guarded, by barring it with your right or left fore-arm.

It is always better to avoid a blow by throwing the head and body back, at the ſame time covering the pit of the ſtomach, than to attempt to parry it.

Both hands muſt never be up or down at the ſame time. If your adverſary ſtrikes either at your face, ſtomach, or ſide, with his left hand, parry or ſtop with your right, covering the ſtomach with your left; if he ſtrikes with his right, let your left oppoſe it, covering your ſtomach with your right.

It is proper to exerciſe the ſcholar in changing both arms and legs from alternate poſitions of right handed to left-handed, and to make him maſter of the equilibrium of the body, advancing and retreating.

LESSON I.

LESSON I.

Maſter ſtrikes with his left arm at your face.

Parry with your right fore-arm, barring at the ſame time your ſtomach with your left fore-arm, throwing the head and body back.

Maſter ſtrikes with his right at your face.

Parry with your left fore-arm, barring at the ſame time your ſtomach with your right fore-arm, throwing the head and body back.

Maſter ſtrikes round at your right ear with his left.

Parry with your right arm, turning up the elbow ſo as to cover the ſide of the head, barring the ſtomach with the left fore-arm, and throwing head and body back.

Maſter ſtrikes round at your left ear with his right.

Parry with your left arm, turning up the elbow ſo as to cover the ſide of the head, barring the ſtomach with the right fore-arm, throwing head and body back.

Maſter ſtrikes at your ſtomach with his left.

Bar your ſtomach with your right fore-arm, keeping your left oppoſite his noſe, throwing your head and body back.

He ſtrikes at your ſtomach with his right.

Bar your ſtomach with your left fore-arm, keeping the right fiſt oppoſite his noſe, throwing head and body back.

His left ſtrikes at your right ſide.

Stop with your right elbow, keeping your left fiſt oppoſite his noſe, throwing head and body back.

His right ſtrikes at your left ſide.

Stop with your left elbow, keeping your right fiſt oppoſite his noſe, throwing head and body back.

LESSON II.

LESSON II.

1, 2.

Maſter makes the feint 1, 2, *at your face, ſtriking firſt with his left at your face, (which is the feint) in order to hit you in the face with his right.*

Parry firſt with your right fore-arm, and ſecondly with your left fore-arm, covering the ſtomach with the right fore-arm, and throwing head and body back.

Maſter feints in the ſame manner, beginning with his right.

Parry firſt with your left fore-arm, and ſecondly with your right fore-arm, covering the ſtomach with the left fore-arm, and throwing head and body back.

His left feints at your ſtomach, to hit your face with his right.

Bar your ſtomach with your right fore-arm, and parry the blow at your face with your left fore-arm, throwing head and body back.

His right does the ſame.

Bar your ſtomach with your left fore-arm, and parry the blow at the face with your right fore-arm, throwing head and body back.

His left feints at your right ſide, to hit your face with his right.

Stop with your right elbow, and parry his blow at your face with your left fore-arm, throwing head and body back.

His right does the ſame.

Stop with your left elbow, and parry with your right fore-arm, throwing head and body back.

N. B. Obſerve, that the three foregoing feints are at the face, *i. e.* 1, 2, at the face—ſecondly, 1 at the ſtomach, 2 at the face; and next 1 at the ſide, 2 at the face.

The feints at the ſtomach and ſide are not 3 as thoſe at the face, but only 2—for example:

Maſter

Maſter ſtrikes 1 *at the face,* 2 *at the ſtomach, with alternate arms.*

Parry the *firſt* with the proper fore-arm, and the *ſecond* with the proper bar; that is, if he ſtrikes with his left at your face, and his right at your ſtomach, parry his left with your right fore-arm, and his right with your left acroſs your ſtomach; if he ſtrikes firſt with his right at your face, and his left at your ſtomach, parry his right with your left fore-arm, and his left with your right acroſs your ſtomach.

Maſter ſtrikes 1 *at the ſide, and* 2 *at the ſtomach.*

Parry with the proper arms, firſt by catching the blow on the proper elbow, and ſecondly, parrying the blow at the ſtomach with the proper fore arm; that is, if he ſtrikes with his left firſt, catch it with your right elbow, and bar his right with your left acroſs your ſtomach, and *vice verſa* of his right.

He ſtrikes at the face 1, *and* 2 *at the ſide.*

Parry each with their proper fore-arm and elbow.

He ſtrikes at the ſtomach 1, *and* 2 *at the ſide.*

Bar the firſt with the proper fore-arm, and catch the other with the proper elbow.

This 2*d Leſſon conſiſts of* 1, 2, *at the face, ſtomach and ſides.*

1 at the face 2 at the face 1 at the ſtomach 2 at the face 1 at the ſide 2 at the face	1, 2, at the face
1 at the face 2 at the ſtomach 1 at the ſide 2 at the ſtomach	1, 2, at the ſtomach
1 at the face 2 at the ſide 1 at the ſtomach 2 at the ſide	1, 2, at the ſide

LESSON III.

LESSON III.

1, 2, 3.

Maſter ſtrikes with his left at your face 1; *with his right ditto* 2; *with his left at your ſtomach* 3, *the blow intended.*

Parry the 1ſt with your right fore-arm—the 2d with your left fore-arm—the 3d with your right fore-arm, barring your ſtomach, throwing the head and body backward.

Maſter ſtrikes with his right at your face 1; *with his left, do.* 2; *with his right at your ſtomach* 3.

Parry the 1ſt with your left fore-arm—the 2d with your right fore-arm—the 3d with your left arm, baring your ſtomach, throwing head and body backward.

N. B. The above is 1, 2, 3, at the ſtomach.

1, 2, 3, AT THE FACE.

Maſter ſtrikes at your head 1 *with his left*; *do.* 2 *with his right, at your face*; *and* 3 *with his left, the intended blow.*

Parry the 1ſt with your right—the ſecond with your left—3d with your right, your fore-arm covering ultimately your ſtomach, throwing head and body back.

Maſter ſtrikes at your head 1 *with his right*: *do.* 2 *his left at your face*; *and* 3 *with his right, the intended blow.*

Parry the 1ſt with your left; 2d with your right: 3d with your left, your fore-arm covering ultimately your ſtomach, and throwing head and body back.

N. B. The above is 1, 2, 3, at the face.

1, 2, 3, AT THE SIDE.

Maſter ſtrikes with his left hand at your head 1; *his right ditto* 2; *and his left at your ſide* 3, *the intended blow.*

Parry the 1ſt with your right fore-arm; 2d left fore-arm; 3d right elbow.

Maſter ſtrikes with his right at your head 1 ; *left ditto* 2 ; *right at your ſide, the intended blow.*

Parry the 1ſt with your left fore-arm ; 2d right fore-arm ; 3d left elbow.

LESSON VI.

Riposts.

Maſter's left ſtrikes at your face.

Parry with your right fore-arm, and return at his face with your left, which he catches in his open hand.

His right ſtrikes at your face.

Parry with your left fore-arm, and return at his face with your right ditto.

Maſter's left ſtrikes at your ſtomach.

Stop by barring with your right fore-arm, and return at his face with your left, which he catches.

His right ſtrikes at your ſtomach.

Stop by barring with your left fore-arm, and return at his face with your right.

Maſter's left ſtrikes at your right ſide.

Stop by catching the blow on your right elbow, and return at his face with your left.

His right ſtrikes at your left ſide.

Stop by catching the blow on your left elbow, and return at his face with your right.

Maſter's left chops at your face.

Parry with your right fore-arm, and return at his face with your left.

His right does the ſame.

Parry with your left fore-arm, and return at his face with your right.

Maſter's left ſtrikes at your ſtomach.

Parry it down with your right, and return a back-handed blow with the ſame hand, covering your ſtomach with your left arm.

Maſter's

Maſter's right ſtrikes at your ſtomach.

Parry it down with your left, and return a back-handed blow with the ſame hand, covering the ſtomach with the right arm.

Maſter's left ſtrikes again at your ſtomach.

Parry it down with your right, and return a ſtraight blow at his face with the ſame hand.

His right does the ſame.

Parry it down with your left, and return a ſtraight blow at his face with the ſame hand.

LESSON V.

1, 2, AT THE FACE.

RIPOSTS.

The Scholar ſtrikes 1, 2, *beginning with the left. Maſter parries with his left, and ripoſts with his left at your face.*

Parry this ripoſt by catching his wriſt with your left fiſt, and ſtriking a back-handed blow acroſs his face with your left hand.

Do the ſame with the right hand, i. e. *beginning* 1, 2, *with your right.*

This he will parry with his right, and ripoſt with the ſame, when you catch it with your right fiſt, and return a back-handed blow acroſs his face.

RIPOSTS.

1, 2, 3. *at the face, beginning with his left. Maſter will parry with his right, and ripoſt at your ſtomach with his left.*

Stop this with your right fore-arm, and return with your left at his face.

1 *at the face, and* 2 *at the ſtomach, beginning with your left.*

This he will ſtop with his left, and ripoſt 1, 2, at your face, beginning with his left. Parry with your left, and return 1, 2, at his face.

1 *at the face*, 2 *at the face, and* 3 *in the ſtomach, beginning with your left, keeping your right fiſt oppoſite his face.*

This he will ſtop with his right, and ripoſt the ſame again, 1, 2, 3, at your ſtomach, which you muſt bar.

Do the ſame with the other hand, i. e. *beginning with your right.*

This he will ſtop with his left, and ripoſt the ſame again, 1, 2, 3, at your ſtomach, which you muſt bar.

The ſcholar ſtrikes with his left at the face, the maſter parries with his right, and ripoſts with his left at the ſtomach.

Knock the blow down, and return ſtrait at the face.

Do the ſame with the other hand.

LESSON VI.

Scholar ſtrikes 1, 2, *at the face, beginning with the left.*

Maſter parries, and ripoſts the ſame.

Scholar ſtrikes 1, 2, 3, *at the face, beginning with the left.*

Maſter parries, and ripoſts the ſame.

Scholar ſtrikes 1, 2, *at the face, and* 3 *at the ſtomach, beginning with the left.*

Maſter parries, and ripoſts the ſame.

Scholar ſtrikes 1, 2, *at the face, and* 3 *at the ſide, ditto ditto.*

Maſter parries, and ripoſts the ſame.

The ſcholar ſhould always uſe himſelf to cover either the ſtomach by barring, or the head by projecting the fiſt.

At this period the ſcholar ſhould parry and ſtop, but not return all feints for ſome time, and when perfect herein, he may

SET-TO, OR SPAR LOOSE.

RULES

RULES OF BOXING.

AFTER having thus explained the order of the leſſons, and the proper method of practiſing them, I would impreſs on the reader's mind the following precepts, which will be brought to bear in fighting, and found equally eaſy and neceſſary.

Parry the blows of your adverſary's right hand with your left, and thoſe of his left hand with your right.

This rule ought never to be diſregarded, except when you ſee a ſafe opportunity of catching a blow of his right hand if aimed at the face on *your* right, and ſtriking him in the loins with your left, or of ſtopping his left-arm ſtroke on *your* left, and directing your right fiſt to his kidneys.

If your adverſary aims all round blows,

Which is generally the caſe with a man ignorant of boxing, you ſhould ſtrike ſtraight forward, as a direct line reaches its object ſooner than one that is circular.

If he gives way, or is ſtaggered by a ſevere blow,

You ſhould not be anxious to recover your guard and ſtand on the defenſive, as this will be only giving him time to recollect

 himſelf,

himſelf, but take advantage of his momentary confuſion, and follow up the blow.

Advancing,

Is practiſed by placing the right foot forward at the ſame diſtance from your left, as your left is from the right in the firſt attitude; you then throw your left foot forward ſo as to reſume your original poſition, and thus keep gaining on your antagoniſt as he recedes.

Retreating,

Which is uſed when your adverſary approaches too violently upon you, or when you feel yourſelf embarraſſed and wiſh to recover your guard, is practiſed by placing the left leg about as far behind the right, as the right in the original poſition is removed behind the left, then throwing the right hindmoſt ſo as to regain your former attitude, and thus continue receding from your antagoniſt juſt as the circumſtances of the battle ſhall render neceſſary.

If you are long-armed,

You will have an advantage over your antagoniſt, as your guard will keep him at a diſtance, and as your blows, by reaching further, will be ſtruck with more force.

If ſhort-

If ſhort-armed,

Your ſuperiority over your antagoniſt will conſiſt in cloſe fighting. You muſt endeavour to get within the compaſs of his arms, and aim ſhort ſtraight blows, which will reach him before he can ſtrike at you, and if he does ſtrike at you, his fiſt will go over your ſhoulder.

If your adverſary is ignorant of Boxing,

He will generally ſtrike round blows, or plunge head-forward. If he ſtrikes round blows in an aukward, ſlovenly manner, content yourſelf with aiming at his face and ſtomach, in a ſtraight forward direction. If he ſtrikes them quickly, ſtand chiefly on the defenſive, ſtopping his blows, and throwing in the return whenever you find it convenient, and when you perceive him winded, hit as faſt as poſſible, and follow up your blows. If he buts, or plunges at you headlong, you may either ſtrike ſtraight forward and catch his face on your fiſt; or turn round on your left heel, and let him fly over your thigh; or jump on one ſide, and ſtrike him with one hand as he advances, and with the other as he paſſes by.

The foregoing rules conclude the treatiſe of Mr. Mendoza, on the ſubject.

CHAP. VIII.

CHAP. VIII.

A circumſtantial Detail of the final Conteſt between MENDOZA *and* HUMPHRIES, *at Doncaſter.*

AFTER a period of eighteen months had elapſed from their ſecond meeting, the third and final conteſt took place between HUMPHRIES and MENDOZA, on Wedneſday the 29th of September, 1790, at Doncaſter in Yorkſhire.

More than 500 tickets, at half a guinea each, were iſſued on the occaſion. The ſpot fixed on was an inn yard, bounded on one ſide by the backs of houſes, and on the other by a ſtrong paling, behind which ran a river;—circumſtances which rendered it very difficult for any rabble, however numerous or powerful, to force their way into the incloſure; but ſome manœuvres were practiſed by the more skilful part of the country people, to obtain a ſight of the battle. A couple of veſſels dropt anchor in the river, directly oppoſite the ſcene of conteſt, the ſails of which being furled up and ſlung at different diſtances acroſs the main-maſt, ſerved as ſeats to thoſe who ventured to uſe them for that purpoſe; and a great number of perſons having croſſed the water, contrived to mount at one end of the incloſure, and fixed themſelves upon the benches among thoſe ſpectators who had gained admiſſion in a more reputable way.

About half paſt ten, the combatants, with their ſeconds, bottle-holders and umpires, made their appearance. Humphries mounted the ſtage, which was about four feet high, and twenty-four ſquare, in great ſpirits, and with wonderful activity; and Mendoza followed, apparently as free from apprehenſion. On ſtripping, Mendoza appeared the largeſt and heavieſt man;—a circumſtance ariſing partly from his increaſe in bulk, and partly from the mode of training adopted by

by Humphries, for the purpoſe of rendering himſelf light and active.

The odds on ſtripping were five to four on Mendoza, and they were readily accepted, the friends of his antagoniſt being extremely ſanguine, and ſeeming to entertain an idea, that, as it would be impoſſible to beat the Jew if blows were watched for, and the fight carried on in a regular ſcientific manner, Humphries would begin with violence, and, overpowering his antagoniſt with impetuous exertions, would fruſtrate all his arts of defence, and ſpeedily obtain the victory. This, after the paſt experience of Mendoza's ſkill, was certainly judicious, and appeared to have been the intention and hope of Humphries, ſince his onſet was bold, rapid and vigorous, which was repelled with equal force on the other ſide; and after mutually cloſing, they both ſtruggled, and fell. During the ſecond round, they fought with the ſame ſpirit, and, of the two, Humphries ſtruck the moſt blows, though without over-powering his antagoniſt. The third ſet-to was of long duration: both ſeemed cautious of giving or receiving a blow; but what was given or received was entirely in Mendoza's favour, for he terminated the round by knocking Humphries down.

They engaged again for ſome moments in much the ſame manner; but on the fifth ſet-to, the Chriſtian having aimed a blow at the Jew's ſtomach, which Mendoza ſtopped, ſtruck him in the face, when the hit was returned, and Humphries fell. After this a great number of rounds took place, and in almoſt all of them Mendoza had evidently the advantage, and Humphries generally dropped, ſometimes in conſequence of the blows he received, ſometimes from an ineffectual effort in cloſing, and ſometimes not ſo much by the force of the ſtroke, as from that policy which is often uſed, and certainly fair, in boxing. More than once indeed he fell without a blow, which was againſt the articles of agreement; but this was not much noticed, becauſe,

becauſe, as his conduct placed him above the ſuſpicion of cowardice, and was ſuch as cannot but have proved perfectly ſatisfactory, even to thoſe who have loſt their money upon him, it was ſuffered to paſs by as merely accidental. Though evidently worſted almoſt throughout the battle, he occaſionally fought with great reſolution, and ſtood up a long time to his antagoniſt after one eye was cloſed, his cheek cut open, and ſeveral other ſevere blows had been received. He, even when perſuaded by his friends to *give in*, requeſted them to ſuffer him to fight a little more; "for," ſaid he, "the day is ſtill long, and though the conteſt is entirely in Mendoza's favour, ſome chance blow may take place, or ſome accident unexpectedly happen, that may change the event of the battle:" this circumſtance, however, was totally improbable, for his adverſary was as freſh, and fought as well, at the end of the battle, as at the beginning; whereas Humphries was wearied with his exertions, and, if he had continued the combat, would ſoon have been unable to ſee any object, in conſequence of the blows which his antagoniſt was ſo effectually putting it. Indeed, it was not before the ſevere beating he had received rendered it impoſſible for him to ſtand up any longer without ſuffering ſtill greater injury, that Humphries gave in, and the battle was decided in Mendoza's favour.

The Jew's behaviour, throughout the conteſt, was manly and generous. He fought from the beginning to the end of the battle extremely well, and, notwithſtanding the important object which it muſt have been to him to gain the victory, ſcorned to take ſome advantages, which were perfectly conſiſtent with the faireſt rules of Boxing, and which few men in his ſituation *would*, or, if they wiſhed it, *could*, have had the humanity, at ſuch a moment, to relinquiſh. Several times when, in the act of cloſing, Humphries was about to fall, he prevented him by holding him round the neck with one hand; and lifting the other

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in the air for ſome moments, proved to his antagoniſt and the ſpectators what he had it in his power to do,—when, inſtead of ſtriking the deciſive blow, he let him down gently and carefully, without the leaſt hurt, to the ground This action is the more to be admired, as one ſtroke at ſuch a moment would have ended the battle immediately: Mendoza was much and deſervedly applauded for it by all parties.

Humphries for the moſt part ſtruck round, and attempted to plant his blows with great judgment. He aimed chiefly at the temples, under the ears, on the ribs, and the ſtomach. Some of his ſtrokes took place, but by far the greater part of them were ſtopped, in a capital ſtyle, by Mendoza. In the ſcience of defence, Humphries was certainly inferior; but he kept a long guard, and warded off ſeveral excellent hits in the middle and even towards the end of the battle. It was impoſſible for him however to prevent the quick motions of Mendoza, whoſe fiſt (ſometimes while Humphries was ſtanding on guard, and ſometimes while he was dealing his round blows at the head) flew like lightning in a ſtraight direction betwixt his adverſary's arms, and at almoſt every ſtroke cut him ſeverely on the face. About the middle, and till the concluſion of the conteſt, Mendoza repeatedly leaped up, and ſtriking ſtraight over his guard, hit Humphries ſeveral keen ſtrokes, the effects of which were immediately evident. Humphries likewiſe often ſprung forward with the ſame intention, but without ſimilar ſucceſs.

Mendoza was conſiderably cut between the right eye and the temple, and on the left ear. He had two ſwellings likewiſe on the head, and received a gaſh upon his right ribs, in conſequence of a ſtraight forward left-handed blow of his antagoniſt, in the early part of the battle, at his body. Humphries had ſeveral hits, which drew blood, under his left arm; his right eye was cloſed up, and he received a ſevere wound over his left. His right cheek, and the

the left ſide of his noſe, was cut as if with a razor by one of Mendoza's ſpringing, ſtrait, blows; his upper lip was by the ſame ſtroke ſplit, and when he attempted to waſh his mouth, while on his ſecond's knee, with water, the liquor mixed with the blood guſhed through the inciſon. In cloſing fights, Mendoza had the advantage, as he generally was quick enough to introduce his arm between Humphries and himſelf, and ſtruck the ſhort blows neceſſary, in that ſituation, with more facility than his antagoniſt.

The battle laſted an hour and four minutes. In the courſe of about twenty minutes the odds were 40 to 5, and 10 to 1, in favour of Mendoza, and as the battle drew to a concluſion they roſe higher.

Humphries had Ward for his ſecond, Jackſon for his bottle holder, and Col. Hamilton for his umpire. Mendoza, for his ſecond and bottle holder, Johnſon and Butcher; and for his umpire, Sir Thomas Aprice. Harvey Aſton acted as third umpire, to refer to in caſe of any difference of opinion that might ariſe.

On a review of the three battles between Mendoza and Humphries, little doubt can be entertained that the former always had a claim to ſuperiority. At their firſt meeting at Odiham, his ſkill in the ſcience was evidently greater than that of his antagoniſt; and though then but a ſtripling compared to Humphries, who was juſt in his prime, it was the opinion of ſome good judges of the art, that he had much the beſt of the battle when he gave in. At Stilton, though he won the battle by a breach on the part of Humphreys of the preliminary articles of agreement, he had apparently every other fair pretenſion to victory. And at finally cloſing their account at Doncaſter, every impartial ſpectator muſt allow Mendoza's triumph was complete. He fairly beat his antagoniſt againſt his will, and ſhewed himſelf ſuperior in almoſt every point of the pugiliſtic art.

FINIS.